

SSM
76.2.19
PAT CRO TIP

RONALD PATTERSON, *violin*
WAYNE CROUSE, *viola*

assisted by

ALBERT TIPTON, *flute*

Thursday, February 19, 1976

8:30 p.m.

Hamman Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

Samuel Jones, Dean



PROGRAM

0 ✓ *Passacaglia for Violin and Viola*

George Frederick Handel
(1685-1759)

arranged by Johan Halvorsen
(1864-1935)

170 *Duo for Violin and Viola, K.423*
Allegro
Adagio
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Three Madrigals for Violin and Viola
Poco allegro
Poco andante
Allegro

Bohuslav Martinů
(1890-1959)

INTERMISSION

Serenade in D Major, Op. 25,
for Flute, Violin and Viola

Ludwig van Beethoven
(1770-1827)

Entrata: Allegro
Tempo ordinario d'un Menuetto
Allegro molto
Andante con Variazioni
Allegro scherzando e vivace
Adagio, Allegro vivace e disinvolto, Presto



NOTES

PASSACAGLIA FOR VIOLIN AND VIOLA

George Frederick Handel
arranged by Johan Halvorsen

The passacaglia is a favorite Baroque form of continuous variation over a short melodic pattern that usually appears in the bass, though not always. In the repetitions that follow the initial statement of melody, the harmonic implications of the melody are also maintained. Handel's passacaglia melody is a short, four-measure pattern stated in the viola while the violin uses dotted rhythms in double stops above it. Halvorsen has arranged a virtuoso set of variations on Handel's melody that adapts nearly every technical possibility available to the two instruments.

DUO FOR VIOLIN AND VIOLA, K. 423

Wolfgang Amadeus Mozart

Written during the period of the ten "great" string quartets, this duo is one of a pair perhaps written for Michael Haydn, Joseph's younger brother. Haydn, according to an anecdote originating with his pupils, fell ill and was unable to complete a set of six duos for his employer, Archbishop Colloredo of Salzburg. The irascible Colloredo threatened to withhold his salary; Mozart allegedly came to his friend's aid with two duos which he allowed Haydn to present as his own work. Whether or not the story is true, the duos are important contributions to the literature for these instruments and are far more sophisticated than similar works by both Michael and Joseph Haydn. In them, Mozart treats both instruments as equals, exchanging materials between their different ranges, at the same time allowing each its own color and character. The first movement is cast in classic sonata form; the second is a simple song form with richly embellished melodic lines; the third is a charming rondo mixed with elements of sonata form.

THREE MADRIGALS FOR VIOLIN AND VIOLA

Bohuslav Martinů

Bohuslav Martinů, a Czech composer who became an American citizen in 1952, wrote the present set of madrigals in 1974 during his post-war sojourn in America. Although the term madrigal refers to a vocal form, he adopted it also on other occasions for instrumental music. It is evidently the contrapuntal aspect and perhaps the free form of the 16th-century Italian madrigal that appeals to him. His language is basically a tonal one with frequently changing centers of gravity, though spiced with chromatic melodies and mildly dissonant chords. Strongly influenced by his native Moravian folk music, his rhythms involve frequent metric changes and syncopations.

The three madrigals form a contrasting set of tempos and moods. Sometimes lean-textured in their counterpoint, other times they are thick with double stops in both instruments. The second madrigal utilizes harmonic tremolos and trills in contrast to its neighboring movements which are set in more lively contrapuntal style.

SERENADE IN D MAJOR, OP. 25

Ludwig van Beethoven

The Viennese serenade of the late 18th century forms part of a genre of works for small instrumental ensembles variously called nocturnes, *divertimenti*, cassations and serenades. They were meant to be entertaining rather than profound, and it was not unknown to have them performed under the windows of friends on a summer night. Beethoven probably wrote the present work in 1796-7 during his early years in Vienna, when his reputation as both performer and composer was just being established. He enjoyed the patronage of such noblemen as Prince Lichnowsky, and it was probably for performance in their homes that this serenade was composed. It was an unusually cheerful period in Beethoven's life, before any signs of impending deafness had appeared.

The work is scored for flute, violin and viola, and is divided into six movements. A bright fanfare on the flute introduces the Entrata; its triadic figures are scattered throughout the movement. A gracefully humorous minuet follows, in which each instrument takes its turn to shine in the trio. A movement in the parallel minor key precedes the theme and three variations that form the central core of the serenade. Particularly effective is the third variation, a viola solo sustained by accompanying figures in the violin and by bright interjections in the flute. A scherzo-like movement follows the variations, featuring dotted rhythms in ascending scale patterns. To introduce the final rondo, Beethoven writes a brief slow section which quickly leads into the scintillating allegro. Marked by frequent exchanges of material among the three instruments, the movement contains elements of both sonata and rondo forms, brought to a brilliant conclusion by a presto coda.

Program notes by Anne Schnoebelen - (Dr. Schnoebelen is associate professor of music at The Shepherd School of Music, Rice University.)

RONALD PATTERSON is First Violinist of the Shepherd Quartet and Artist Teacher of Violin at The Shepherd School of Music, as well as Concertmaster of the Houston Symphony. A student of Jascha Heifetz, Mr. Patterson won the Certificate of Merit in the fourth international Tchaikovsky competition in Moscow in 1970. The New York Times has characterised Mr. Patterson as a violinist of "skill, authority, and imagination".

WAYNE CROUSE is Violist of the Shepherd Quartet and Artist Teacher of Viola at the Shepherd School, as well as Principal Viola of the Houston Symphony. Mr. Crouse received the soloist diploma from Juilliard School of Music where he studied with Galamian. He has performed as soloist with Sir John Barbiroli, Andre Previn, Sergiu Comissiona and Sir William Walton (playing the composer's viola concerto).

ALBERT TIPTON, Chairman of Applied Studies and Artist Teacher of Flute at the Shepherd School, was formerly Principal Flutist with the Detroit and Saint Louis Symphonies. He has performed and taught at the Aspen Music Festival each summer since 1951. He attended Curtis Institute of Music, Eastman School, L'Ecole Montaux, and Catholic University, and received degrees from Washington University and Saint Louis Institute of Music. Mr. Tipton has recorded on Westminster Records.

The next program sponsored by The Shepherd School of Music will be a Special Concert by The Scottish Baroque Ensemble on Friday, February 27, 1976, at 8:30 p.m. in Hamman Hall.